DANCE DIGEST

6604

VOL.10

1960

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DANCE DIGEST

FEBRUARY 1960 — 35 Cents

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Every afternoon Monday through Friday teen-age dance enthusiasts gather in Philadelphia while millions of others sit in front of their television sets to witness *American Bandstand.* This ABC Television program presents Dick Clark, a boyish-faced thirty-year-old master of ceremonies whose recorded music starts teen-agers dancing.

Terpsichorean gyrations, personal appearances by recording stars, personal interviews, and the squeals of 150 teen-agers make up the content of *American Bandstand.* Candid opinions of new recordings keep the Record Review Panel a lively feature of the program.

American Bandstand is not meant just to be watched. Teen-agers participate in the program intensely and fervently. A Bandstand Committee, consisting of young people, offers suggestions for handling problems that arise. "I take these suggestions seriously, and the committee takes me seriously," Dick says. The Bandstand Committee works out rules of behavior, Boys are required to wear suit coats and ties, no smoking by guests is allowed, and no one under fourteen may attend a broadcast.

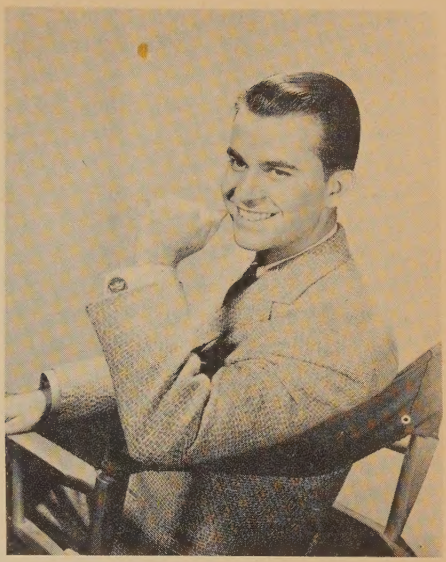
DICK CLARK — BIG BROTHER TO AMERICA'S TEEN-AGERS

Aubrey B. Haines

At thirty Dick is scarcely more mature-looking than his teen-age dance enthusiasts. But, despite his youthful manner, he has a career that reaches a long way back. Handsome, soft-spoken Richard Wagstaff Clark, five feet, nine inches tall, with brown hair and brown eyes, was born November 30, 1929, in Mount Vernon, New York—a Manhattan suburb.

By the age of five Dick had shown a flair for business enterprise. He was the editor of a neighborhood newspaper which he wrote and sold at two cents an issue. Shortly afterwards he retired from journalism and entered the shoeshine business, charging a penny a shoe. When he had shined every shoe in sight, he suggested that his customers go home and bring back their Sunday shoes.

From business he subsequently went into politics and successfully ran for the presidency of his eighth- and ninth-grade classes. Attending A. B. Davis High School in Mt. Vernon, he was elected president of his senior class. He also participated



Dick Clark ABC–TV

in football and in swimming.

One evening while he was in high school, Dick's parents took him to see a live broadcast of the old Jimmy Durante-Gary Moore program. The youth's imagination was instantly ignited by the excitement of the broadcast, and he knew that he wanted a career in broadcasting. Soon afterwards he and his father wrote for college catalogues to find out what schools offered courses in radio.

In 1947 Dick enrolled at Syracuse University. That same year his father moved upstate to take over as general manager of Radio WRUN in Utica. From the moment Dick arrived at the university, his favorite haunt was "Radio House"—a three-studio, student-operated station on the campus. Soon he was running the school's station, WEAR-FM. He had a disc-jockey program, broadcast news events, acted in many of the station's dramatic programs, and did considerable interviewing.

The summer of 1949 he spent as a mailroom boy in his father's Utica station, and the following year he became a summer announcer at WRUN. In his senior year he was hired by Radio WOLF as a staff announcer. During the year his classmates wondered how he found time to work on stations WOLF, WAER, court his future bride — Barbara Mallery, who was studying at near-by Oswego Teachers College—study, and serve as president of Delta Kappa Epsilon.

Graduating in June, 1951, with a B.S. degree, Dick at once took a regular job with Radio WOLF, Syracuse. During his career he handled classical, semiclassical, and popular music programs. He even answered to the name of "Cactus Dick" while conducting a program of country music.

Dick left Syracuse and rejoined WRUN, Utica, hoping that a permanent place would be available by the end of the summer. When

none materialized, he accepted an offer from WKTV, Utica's only television station. Here at times Dick felt that he was the lone employee. Besides being WKTV's newscaster, he was called upon to handle a multitude of other duties from commercial copywriting to answering the telephones when the receptionist was off to lunch.

Dick Clark was rapidly making a name for himself in Utica when, early in 1952, he was offered an announcer's post with Radio WFIL, Philadelphia. Dick accepted the job even though his Utica employer told him, "It's the worst possible mistake you can make."

"It turned out to be the happiest 'mistake' of my life," Dick says in retrospect. Marrying Barbara on a Saturday in June, 1952, Dick began his radio program on WFIL the next Tuesday. At that time the top program on WFIL-TV was *American Bandstand.* In 1956 the host on that program left his job, and Dick was given the place. This was the turning point in his career—the break that he had been waiting for. Dick was naturally adept at the program. With his engaging personality, his deep interest in the teen-age audience, and his intuitive knowledge of the kinds of music they like, he quickly launched *American Bandstand* on its remarkable "rating" history. By the middle of 1957 *Bandstand* was the highest-rated television program occurring before five p.m. in any major American city.

ABC Television decided that Dick Clark deserved a place on its network. In its first week of national appearances *American Bandstand* drew more than 27,000 letters, and it has been a tremendously popular program ever since.

Not only does Dick interest teen-agers in dancing; he is very interested in dancing himself. He loves to go out with his wife, Bobbie, to private parties and dance. "I feel that dancing offers teen-agers and children not yet in their teens an opportunity to develop their own imaginations. It is a great outlet for all their energy," he says.

He feels that probably none of the teen-agers who appear on *American Bandstand* have had dancing lessons. "They teach themselves and each other," he says. "A boy's older sister may start him off or a girl's older brother. The young people seem to develop their own steps. From these steps such dances as 'The Stroll" and others have come into being. The record industry keeps a sharp eye on these trends and develops records from them, such as 'The Stroll.' "

Dick has never had a dance teacher on his program. "I've thought about it from time to time," he says, "but the young people's imaginations are so great that there seems to be no real need for a teacher. The teen-agers invent stpes faster than they could be taught."

Occasionally a teacher will write in and ask for steps to a certain dance, since there are usually so many variations to the steps. "Magazines often request the steps, too," Dick says, "but I refer them to the dance studios." It sort of works hand in foot, says Miss Betty Goode, head of publicity at ABC Television in Hollywood, who followed Dick on the run to get answers for us while he was in Hollywood last August to make a film.

"A very small percentage of teachers write me," Clark says. "Teen-agers don't ask me questions about dancing. They either consult each other or observe the dance steps that others use."

Dick recalls that a dance teacher dropped by one day with her own teen-agers. "After observing what our young people were doing," he says, "she decided that she needed dancing lessons. Her own son gave her some, and she returned and was delighted when asked by a young stranger to dance. She felt that she was accepted."

Defending his program, Clark explains, "Critics don't understand what young people like." Dick himself is one adult who rejects the belief that young people's musical interests are degenerating. "The trouble with most adults is that they think young people like only rock'n' roll," he says. "The average adult used to like popular music *or* opera. Today popular music covers eight different fields, from progressive jazz to country and Western music. Young people buy all kinds of recordings. A fascinating age-group of people, they have a wide range of taste. They're not strange. They think like adults except that they think about different things."

Frequently Dick's teen-agers may get carried away by a rock'n'roll recording, but they remain under his control, for they respect him. The influence his teen-age dancers have on their viewers is astonishing. In Carbondale, Pennsylvania, teen-agers vanished from the streets after school hours, apparently to watch *Bandstand*. In Fort Dodge, Iowa, high-school girls suddenly began rolling their socks in a different way. In Miami, despite the climate, there was talk about wearing sweaters. Everywhere among America's teen-agers strange and strenuous new

Dick Clark and fans on his 'American Bandstand' over ABC–TV

dances called "The Stroll," "The Circle," and "The Chalypso" are the rage.

Currently on the air from Philadelphia for ninety minutes each afternoon Monday through Friday and each Saturday night for a half-hour from New York, Dick Clark's programs let the studio audience (150 teen-agers seated in bleachers) swing out in front of the camera. What the viewers see is a number of dapper young people dancing around a studio that roughly resembles a high-school gymnasium. Wandering about in the midst of all the din is genial Dick Clark. Apparently he has an unerring eye for what makes teen-agers dance. "We've never had an incident," he says, wonderingly.

Amid his dancing, shuffling teen-agers Dick Clark is right at home. Personable and polite, he says, "Let me pull up a hunk of wood and sit down with you." This air of sincerity is Clark's biggest attraction. Though ABC mailed out 300,000 of his photographs between summer, 1957, and spring, 1958, Clark believes that most teen-agers see him less as a romantic idol than as the ideal big brother who understands their problems. On the problem of rock'n' roll Dick says, "Teen-agers have always liked things their parents couldn't stand."

To appear on the program, teen-agers have come from as far away as Texas. A Buffalo family is said not to have noticed a son was missing until he was seen dancing on the program. No tickets are distributed for *American Bandstand*. It is handled on a first-come, first-served basis. Teen-agers begin lining up after school. The first 150 in line get into the studio and are seen on the program, which is carried on 128 ABC television stations.

Such a master-of-ceremonies is bound to attract Hollywood attention. Dick has concluded negotiations for four motion pictures. Among the thousands of letters from teen-agers that Clark receives weekly are many hundreds which tell Dick what today's young people want to see in the movies. Since teen-agers are Hollywood's best customers at the box office, Dick's knowledge of their likes and dislikes is invaluable for successful film production. Clark has signed contracts with United Artists for two motion pictures, in one of which he will star. One picture he made in August, 1959; the other is to be made in 1960.

Dick Clark knows record tastes among the young as well as their film preferences. He is one of the most astute men in America in selecting favorite records in advance. His programs are both the birthplace and the showplace for leading songs and prominent stars. Yet Dick claims that merely playing a record on his program is not sufficient to make it a hit. "No one person or program can 'make' a hit record," he says. "Many factors are involved—from the composer who writes the song to the thousands of people who hear and buy it."

Clark's success lies not in "making" hits but in recognizing a potential favorite when he hears one. He makes certain that no potential

hit eludes his ear. He spends a minimum of three hours daily listening to new records and his personal collection consists of more than 15,000 selections. Dick and Tony Mammerella, his *American Bandstand* producers, meet daily with Philadelphia record distributors to hear the new recordings. Each distributor brings along the latest releases — sometimes as many as fifty different labels. In addition, Dick keeps in frequent touch with checkpoints throughout the nation to see what records are popular locally.

Dick Clark reigns today as the idol of America's teen-agers — their principal champion and most articulate spokesman. "Editors, please give the teen-agers a break," was his ardent plea made to a group of leading newspaper publishers during a recent press conference. "You're making the whole age group synonymous with hoodlums and hooligans, which they decidedly are not." This is the policy in which he honestly believes and diligently pursues. That is why he has earned the admiration and respect of millions of persons. He speaks to young people as a friend—not just an entertainer—and treats them as individuals, not just an age group. Each week in the Sunday supplement, *This Week*, he writes an advice column that reaches over 17,000,000 readers. Parents and teen-agers send him their problems, and he answers their letters in the column.

On his programs Clark avoids the excessive use of teen-age slang, which he says older people exaggerate unfairly. He prefers to address teen-agers the way they think of themselves—as young adults.

Dick can enjoy home life only on Sundays, for his outside activities keep him busy constantly. When he is not at the television studio, his unpublicized activities find him occupied in charity work such as the Red Cross, United Fund, Shield of David, Catholic Charities, Cerebral Palsy, Philadelphia Hero Scholarship Funds, Easter Seal Campaign, Community Center, and Teen-age Canteens.

His work with teen-agers has brought him awards from city officials and educators throughout the United States. This is the Dick Clark whose daily television programs not only interest young people in dancing but help to keep them from unwholesome activities which might otherwise employ some of their time.

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"Swan Lake"

Gluck: "Orpheus".

Richard Seymour

'Three orchestras and you ask for a Foxtrot?'

► San Francisco Ballet Company's Christmas season at the Opera House December 19 to 27 was a "Gala" event, indeed, offering "Beauty and the Beast" and "Nutcracker," and making the longest run in recent seasons of any American dance company at the San Francisco Opera House. The season will be reviewed in the next issue. Meanwhile the company has been preparing some really big news for February.

Moss and Hayman Attractions brought local dance followers some of the most varied and exciting events of a hectic Fall-Winter dance season. Inbal, The Don Cossack Chorus and Dancers, Takarazuka, Roberto Iglesias, "Slask," and, coming January 15 at the Opera House, the Ximenez-Vargas Ballet. Espanol.

► The California Civic Music and Arts 1959-60 Concert Series lists two dance attractions: Jose Greco February 20 at the Opera House and then at Oakland Auditorium the following day, and the American Ballet March 20 at the Curran Theatre . . . Ronald G. Davis, brilliant San Francisco Mime, plans to present his Mime Troupe at the Encore Theatre sometime in January . . . Ruth Beckford did a lecture demonstration for University of California December 8-9 in Berkeley and San Francisco . . . The Oakland Public Museum presented American Indian Dances December 6 . . . The 8th Annual Kolo Festival of Folk Dance was presented at Nourse Auditorium November 29 . . . Bay Area Ballet did a full-length "Nutcracker" at San Rafael December 12 and 13 and presented Harold Garton's ballet, Entr'acte, at the California Club December 17 for the Society of Western Artists . . . National Ballet of Finland appeared in Oakland November 18 . . . Chinin de Triana, extraordinary flamenco singer, and his dancer wife, Loreta Garcia,

had three very successful concerts at the Bella Union Theatre on October 28 and November 12 and 13.

► The Dance Theatre company from Israel, "Inbal," made an impressive, although somewhat colorless, appearance October 24-25 at the Opera House. The company was best in its very first offering of Shepherd Dance titled "In the Footsteps of the Flock," but after this sameness in tone and dramatic rhythms of the pieces make the program tiresome. "Yemenite Wedding" would have seemed better had it been on a program offering more varied pace. The spontaniety and purity of the Shepherd Dances shows what the company can do. A little more attention to imaginative programing — plus less modern dance influence in the choreography—could put the group on an even higher artistic level. Inbal is a very enjoyable and worthwhile group, still, the company could learn something from the fine Bayanihan Company, namely, if you don't have an Igor Moiseyev you'd best leave your folk choreography simple, strong, pure and free.

► Roberto Iglesias' Ballet Espanol played a November 7 engagement at the Opera House and showed a disappointing lack of improvement since the company's initial performance here a year ago. Iglesias has a splendid troupe of dancers who are well trained and enthusiastic. He, himself, has the greatest amount of art in him to give his audience, but rarely does his audience have the opportunity to see what Iglesias could offer if he only would. Why he holds himself and his troupe back—they could easily be the best touring American Spanish Dance company—is a curious situation. He has spent time and money to make his group a fine, technically sharp ensemble, full of charm, energy and physical attractiveness, and yet—despite his own potentiality to be a great Spanish Dance artist—Iglesias only comes up with a sort of first-rate, Greco style, shiny/tight-pants flamenco. The audience loves it and Iglesias sells out. Is this why he uses the Hollywood-style approach? It seems he could make more money (neither Escudero or Antonio are starving) if he would give us the top-flight artistic experience he is so capable of giving.

► Another exotic group to play the Opera House, November 9 to 15 for seven performances, was Japan's Takarazuka Dance Theatre. Self-confessedly operating on a frankly popular approach, the Takarazuka gave us color, style, costumes, sets and dozens of beautiful, doll-like young ladies who really know how to hoof. But Takarazuka may not be shunted off simply as Japan's version of the Rockettes or the Ice Follies. They know their business and execute it quite a bit better than either of these other two handsome groups. Then again, a piece such as "Huyu No Yuki," (Snow in Winter), danced by Otome Amatsu has significant artistic merit which should be recognized, appreciated and commended. Most of the other numbers were light and a few needlessly approached corniness.

► The Contemporary Dancers premiered their "Maldoror" at their Center on November 19, 20 and 21 and once more scored

a warm reception for a splendidly executed production. There were a few mishaps, but these were simple matters, the Dancers have all the difficult problems under control. As a dance-drama idea the work made an original, thought provoking impression and a unique interpretation of Lautremont's work. As usual with the Dancers, individual and group movement, rather than dance, supplied the major part of the dramatic intensity which J. Marks' choreography is based on. Production-wise I found the work in the best traditions of the company's fine staging genius, but the movement reminded me of "Season in Hell" and "Desire Under the Elms," both works which I never enjoy much because of their choreography. "Concerts of the Egg" is the only Contemporary Dancers' comedy which I have ever found comical. They did the piece on this program and it came off superbly, actual laughter—and a lot of it—rocked through the audience. There is a great deal of free, unliteral and sophisticated movement in the piece and the choice of theme was inspired. This proves something I never thought possible, that the group can be delicate, light and funny and take themselves with a grain of spice.

► November 6 at Veterans Auditorium Spencer Barefoot presented the fresh, young talents of the Robert Joffrey Theatre Ballet. The company stresses light, theatrical ballet and youthful, goodlooking dancers who have clean, although not overly strong, technique. Francoise Martinet, the beautiful young dancer who was so impressive when the company made their last appearance here, again danced exceedingly well. Brunilda Ruiz was a fascinating, dramatically excellent newcomer as was another girl whose name I missed due to program errors. Gerald Arpino and Nels Jorgensen, the former a worthy leading male dancer who seemed to dance every number, and the latter who with his long narrow body did some exciting work en l'air. Both were satisfying artists. Unfortunately, it seems that the Joffrey company must

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gear its programming to a sort of "family-style" format and consequently an evening with the company may not be as challenging as some of us might wish. I hasten to add, that Joffrey's Pas Des Deeses speaks well for him and is important choreographic creation in a modern mode of sharply defined and even, delicately woven texture that is entertaining to see as well as spiritually enriching. The Misses Martinet, Paquet and Ruiz and Mr Jorgensen danced delightfully in this very beautiful piece.

► The amazing Bay Area Ballet Company, which expands and takes on more importance and big league work every time one turns around, did a November 2 performance at Veterans Auditorium that was high-lighted by a new Marc Wilde work called "Sur La Plage." Wilde is an ingenius young choreographer with discriminating taste, theatrical know-how and a gift for original choreography of the most off-beat style. The work was danced wonderfully by a fine, sensitive ensemble which included Wilde, Grace Doty Ron Poindexter (who is destined for big things in the dance world), Annette Bachich, who although very young, is the most intuitively theatre-aware dancer in the company, and Judith Sydney. Especially satisfying was each and every member's sense of mood, drama and form. The work is another showpiece for the company. They should polish this one and care for it tenderly, for it is a work that makes the company look first-rate. Incidentally, the directors of the company should give us more of the better works of their first and second seasons. "The Cardinal's Bracelet," "Liebesspiele" and "Pas de Six" are all worthwhile ballets. To make room for good, old works and more new ones the company could de worse than to drop "Danse Imperiale," which suffered through a so-so performance by Grace Doty, Lynette Alaine and Richard Faulkner on this program. Only one performance of this work, that with Jane Bowen-Ericson, Gloria Cancilla and Faulkner, has ever had a decent performance. "Sonata," another nicely choreographed work, but which shows the company's dancers in an unflattering light, could also go. It is a beautifully costumed and conceived work, but the technique and spontaniety (there must be either one or the other in a piece like this) of the dancers is negligible in this work. Also on the program were Entr'acte, a slight but professioal snatch of choreography well danced by Angene Feves (it would be nice to see more of her in future programs), Kathi Robertson and Michael Davis, and a favorite comic ballet of mine, "Balletomania." Unfortunately, again in this latter work, the dancers have lost lightness and spontaniety—a lack of which qualities is among the things satirized in Leona Norman's delightful, wacky creation. "Balletomania" is another work which the company should keep sharp, as it is a good comic ballet that is useful to the company for setting a tone of objectivity, humor, warmth and sophistication. Mrs. Norman should think seriously about brining her considerable talents to bear on a serious comic-satire piece for the company. She has mastered her farce form and now a good, weighty, comic handling of a substantial theme would be in-

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teresting to see. Also, let's hope the company makes good and constant use of Mr. Poindexter.

► The big, very pleasant surprise of the current dance season was provided by the wonderful Bayanihan Philippine Dance Company at the Alcazar Theatre November 27-29.

All those connected with the group, especially choreographer Lucrecia Reyes Urtula, deserve a great deal of credit for whipping Bayanihan into a thoroughly polished, business-like and artistically high-standard company. Everything about the performances was sharp, well organized and perfectly integrated. Rarely have I seen and enjoyed the effects of unquestionably fine backstage technical work as I did in this program. Staging, lights ,sets, smooth exits and entrances, good on-stage musicians, well-rehearsed dancers and really excellent program planning were all brilliantly combined. They had, all in all, the most perfectly presented production we have had this year. Divided into four main sections each of which offered a different style of dance from a different type of culture strongly represented in the overall culture of the Philippines, the program zipped through 21 different, separate dances in singularly breathtaking and charming fashion.

It is hard to single out any one dance for special praise; each was splendid and none—was inferior. Part I, Dances of the Mountain Region, was thrilling, unusual, powerfully direct and virile, and strongly declarative. Part II, Fiesta Filipina, was full of Spanish influence with beautiful costumes and music in ballroom setting that was completely different from the fierce primitivism of the Mountain Dances.

When Part III Muslin Suite took over and there we were again with what seemed like a different company on stage in dances in an Indian or Far eastern mode. The last part, Regional

Shown here are Morton and Lucille Marcolesco, the All-Round winners of the Dance Masters of America, Club I Convention time contest held in Los Angeles at the Chateau Ballroom. The team combined English and American styles in their Waltz and Foxtrot participation. The seven judges were furnished by the DMA, Inc., and were from various sections of the west coast. Club I. The event was supervised by Club I's Past President, Charles Baker and wife, Margaret.

Variations, got us back to what we usually associate with Philippine culture. All dances were done in the best taste, freshness, enthusiasm and folk dance adroitness. It is difficult to think of any point on which to criticize the company. If you can possibly get a chance to see this company by all means do so.

•

U. S. TO SEND FIRST BALLET COMPANY TO RUSSIA

For the first time in the history of this country, the United States will send a ballet company to perform in Russia, the traditional home of ballet. Chosen for this honor is THE AMERICAN BALLET THEATRE, the oldest company native to the United States, and currently preparing to celebrate its Twentieth Anniversary.

The first company to go to England after the war — 1946; the first American company to tour continental Europe — 1950; and the first to tour under the auspices of the State Department — 1953, The American Ballet Theatre now represents one of the chief exports of America's Cultural Exchange Program. Known as "The Dancing Diplomats", they have performed in 33 foreign countries during seven international tours of five continents. They have set a home record as the only ballet company to perform in 48 states.

As a national company of international prestige, The American Ballet Theatre, under the direction of Lucia Chase, has achieved a status unmatched anywhere in the world for its extensive and diversified repertory in both classical and contemporary ballets; for its discovery and development of dancers, designers, choreographers and composers. In less than 20 years, the company has produced a total of 96 ballets, many of which have become American classics; among them, "Fancy Free", "Rodeo", "Pillar of Fire", "Billy The Kid", "Fall River Legend".

Such ballets as these have been included on tours abroad as examples of the new dance heritage which has developed in America.

This unique repertory was almost lost last year when the company suffered a fire during its European tour that completely destroyed all the sets and costumes of 16 productions. Since that time — August 1958 — The American Ballet Theatre has been rebuilding the old and planning for new productions.

The American Ballet will mark its Twentieth Anniversary with a three

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John Kriza and Nora Kaye in American Ballet Theatre's production of 'Winter's Eve'.

week season at the Metropolitan Opera House from April 18th through May 7th.

The tour to Russia, which is sponsored by the President's Special International Program for Cultural Presentations and administered by ANTA, is tentatively scheduled for early summer following the company's New York season. Western European countries will also be included in the tour.

The American Ballet Theatre made its first appearance behind the Iron Curtain when it performed in Poland during the 1958 tour of Europe and North Africa. Though the cost of one ticket was higher than the average Pole's daily wage, every performance was sold out with standees queueing overnight to be certain of admittance. Extra performances had to be added to the eight day engagement in Warsaw. Polish critics credited the company with "destroying the myth that comics and culture were synonymous for the United States."

BAY AREA BALLET CO.

SAN FRANCISCO — A promising "cultural exchange" has been worked out between the Bay Area Ballet Company here, and the Los Angeles City Ballet.

Carolyn Parks, president of the Academy of Ballet and one of the Bay Area Company's choreographers, staged for the Los Angeles Company her ballet "Sonata," which is in the regular repertoire of the Bay Area Ballet Company.

In exchange, Michel Panaieff, artistic director of the Los Angeles City Ballet, comes to San Francisco December 21, to produce for the Bay Area Company his work, "The Emperor's Nightingale."

"Nightingale" will be performed in San Mateo on March 13 and 20, 1960. "Sonata" will be seen in Los Angeles early in January.

The next public appearance of the Bay Area Ballet Company will take place on Saturday and Sunday afternoons, December 12 and 13, when Tchaikovsky's "Nutcracker" is performed at San Rafael High School Auditorium in conjunction with the Marin Youth Symphony.

by Georgia C. Nicholas

Doing a time-step into its second decade—the eleventh year—Connecticut College School of the Dance is planning its most ambitious Dance Festival for mid-summer 1960. A 500 acre grassy knoll in New London provides the perfect pastoral setting for this impressive project.

Palmer Auditorium (dedicated to Frank Loomis Palmer) is the appropriate place for the presentation of the programs. The prominent performers include Jose Limon, Merce Cunningham, Sybil Shearer, Pauline Koner, Ruth Currier, Daniel Nagrin and Helen Tamaris.

Rosemary Park, president of the college, gives this tribute:

"On the occasion of its first completed decade, I am privileged to express congratulations and best wishes to the School and Festival from its warm friend and host, Connecticut College.

"As a college administrator, I believe that colleges are assuming today the protection and assistance of the creative artist which was in earlier days the prerogative of kings. We are neither as generous nor as demanding as the monarchs, but in pleasing us the artist pleases audiences of hundreds, not just the favored few. Whatever our role in general, this particular project would not have been possible in its present extent without the generous support of the Rockefeller Foundation, to which the gratitude of the College and artists is due."

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MARTHA GRAHAM RECEIVES 9TH ANNUAL CAPEZIO DANCE AWARD

Martha Graham has just been named the recipient of the ninth annual Capezio Dance Award, an outstanding honor in the dance field.

The Award Committee cites her as a "distinguished dancer, choreographer, innovator, who has never compromised in her pursuit of dance exploration and who has, over her years of service to dance in America, continuously expanded her horizons to include the first major program-long work in modern dance, 'Clytemnestra'."

The citation for Martha Graham continues: "for successful collaboration with the art of ballet in the Balanchine - Graham 'Episodes'; and for an impressive ambassadorship in taking her powerful version of American dance to audiences in Europe, the Middle East and the Orient."

(Concluded on next page.)

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curtain raiser at best, but was nicely performed by Sheldon Ossosky, Sylvia Karas, and Miss Maslow.

A TRIP AROUND THE WORLD
FRED BERK DANCE COMPANY
YM-YWHA — Kaufman Auditorium
November 29, 1959

OFFICIALLY NOTED

In this delightful program, designed primarily for children but enjoyed by all, Fred Berk has evolved a swiftly moving and handsome production. With the aid of guest artist, David Sear, who is a folksinger of extraordinary energy, the "Trip Around The World" moved smoothly through a gerat variety of ethnic dance styles without seeming a hodge-podge. Much of the credit goes to Mr. Sear who was skillful in preparing his youthful audience with songs and patter for each of the dance sequences.

The market scenes from Syria were given an added charm by having the dancers play native instruments as they performed. Jemima Ben-Gal and Jack Wiener, with their sharp crisp styles, brought an exciting quality to the street entertainment.

Among the many samplings from European dance styles the

"Group Forms", "Dance Repertory", "Elements of Performing" and "Choreographer's Course". Each Saturday morning the faculty attends a student workshop and gives their commentary on student compositions and performances.

With Thomas Watson as technical director, Thomas Skelton as stage manager, Susan Perkins as color consultant, and Sylvia Marshal as musical director plus all the assembled dance artists, no wonder the Twelfth American Dance Festival was such an enormous success. All arrows point to an even more triumphant success in the summer of sixty.

•

DANCE PERSPECTIVES

DANCE PERSPECTIVES begins its second year of publication in December with "The Legacy of Isadora Duncan and Ruth St. Denis" by Walter Terry. How, asks Mr. Terry, have these two great pioneers influenced contemporary American dance? For opinions, he has interviewed a number of important dancers and choreographers.

The March issue of the quarterly magazine will be "The American Ballet Theatre, 1940-1960: A Chronology and Appreciation." To honor the organization's twentieth anniversary, the editors have prepared a comprehensive survey of Ballet Theatre productions.

The June issue will be "The Duport Msytery" by Lillian Moore. A child star, the French Louis Duport, thrilled American audiences in the 1790's with his skill as both a dancer and a violinist. Then, suddenly and unaccountably, he disappeared at the age of fifteen. Miss Moore's article not only traces the career of Louis Duport but also pictures the important activities of many famous teachers and performers in this little known period of United States dance history.

DANCE PERSPECTIVES editors are A. J. Pischl and Selma Jeanne Cohen.

The magazine may be obtained at 1801 East 26th Street, Brooklyn 29, N. Y. A year's subscription is $6.00.

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OVER-ABUNDANCE

by

Lyn Dellis

Tho I've counted my feet many times
Two's the answer again and again
Why is it when on the dance floor
I feel as though I have ten?

the DANCE in NEW YORK

a series of reviews

by Bill Hooks

INBAL
DANCE THEATRE OF ISRAEL
New York City Center
December, 1959

The Inbal has returned to this country after a most highly successful initial appearance here two years ago. But, something has happened at the very core of their artistic uniqueness which has considerably lessened the impact which the company created on its first visit. At this stage of development the group seems caught somewhere between the realm of a true folk company functioning out of a rich and well preserved heritage, and a modern dance company which is greatly influenced by its ethnic background. This result is a rather interesting program of composed works which have highpoints but which is definitely unsuccessful in the overall theatrical frame.

When the program opened the stage was flooded with energetic and charming folk performers (polished performers, however, from long practice of their particular folk art) and one felt the ring of genuine folk craft making the transition to successful theatrical entertainment. Then suddenly all turned noticeably choreographic and the composing seemed all too obvious.

The **Song of Deborah** looked much like an exotic opera ballet. Whatever interest it contained above this was due to the magnificent physicality of the performers both in physical "rightness" of look to the material with which they dealt and the energy and concentration of performance. Margaleth Oved as Deborah showed to good advantage as both dancer and actress. She has a strong projective quality which lends itself well to this kind of ceremonial presentation. The ritual dance performed by the men was an exciting interlude in this otherwise "operatic" ballet.

In a long work of many sections, choreographer Sara Levi-Tanai sought to bring into dance terms the Yemenite's age-old relationships with the desert. **The Desert** had many wonderful moments such as the "Pitcher Dance" but on the whole seemed terribly over-extended. It pointed out all too clearly the limitations of the technical vocabulary of this basically folk company when venturing into such highly choreographic fields. It had far too much of the look of yesterday's modern dance, and far too little of what could be called genuine Yemenite.

For a few minutes, late in the program, one was caught up with the beauty and charm of the simple dance called **Women.** It was a marvel of rhythmic stylizations of everyday folk-work movements — full of not only charm but wit as well. If only this same spirit and approach could have followed through the entire program!

On Eagles Wings was a composition especially designed to celebrate the 10th anniversary of the end of the Yemenite exile. While it was performed with great intensity, it once again failed to jell for much the same reasons as did **The Desert.**

Any company has the right, indeed almost the necessity, to experiment and seek new avenues of artistic outlet, but let us hope that the Inbal will turn its future exploration toward a refinement of their own unique style of dancing and toward further theatrical settings of their native folk rituals, rather than continue longer on this present path of what certainly looks like American "thirties" modern dance. In this current direction the most jarring note is perhaps the disparagement between the performing instruments, which are unusually handsome, and the artistic direction, which is demanding of them works cast in a choreographic style outside their best and most intimate dance knowledge.

SOPHIE MASLOW AND COMPANY
DANCE CENTER — YM-YWHA
KAUFMAN AUDITORIUM
November 15, 1959

While Miss Maslow presented no new works on this program it was interesting to see again Prologue which she premiered last Spring. To the sweeping music of Carl Orff she has set a group of massive design, that has caught much of the feeling of a Renaissance tapestry. Although her inspiration for the ballet was derived from Boccacio's **Decameron,** she has created a work which deals with the contracting facets of plague and pleasure, rather than any of the specific stories from the Boccacio collection.

The formalized opening and closing sections are perhaps the best conceived portions of the dance. Here the massed groupings seem to capture just the right stylization and flavor of the period. The individual death versus pleasure sequences, while interesting each in itself, did not build toward any sort of climax; but simply followed one after the other without discernible increase in dramatic intensity. This is in fact a structural criticism which could perhaps be remedied by better transitions, both musical and choreographic.

Also on the program was a time-tested favorite, **The Village I Knew,** based on the Sholem Aleichem stories. It is always with pleasure that one re-witnesses this charming and touching work. Notable performances were given by Beatrice Seckler, Muriel Mannings and Irving Burton.

Miss Maslow opened her program with **Three Sonatas,** previousyl reviewed in these columns. It remains a slight work, a

dance center, the purpose of bringing together student and teacher, artist and audience, has been well served by such notables as Doris Humphrey and Louis Horst. Martha Graham is also on the faculty.

Doris Humphrey, after several seasons with Denishawn, formed a company with her fellow alumnus Charles Weidman, enjoying success and acclaim until for reasons of health she had to forego dancing. But Doris Humphrey did not forsake the dance. Her influence became even more incisive when she led the way for artistic dancers to integrate themselves and their fine art with the Broadway stage, heretofore spurned as beneath their talents.

An inventor and innovator in the sphere of the dance, Doris Humphrey created dances without music, with spoken words and one dance, a trilogy, which occupied an entire evening. In fact Doris Humphrey, while still in grammar school, composed a little Greek ball dance which was published in one of the Mary Wood Hinman books. And this was the young lady who grew up to be one of our greatest American choreographers. Connecticut College is proud to have her on their dance faculty.

Louis Horst started his artistic career as a pianist for a vaudeville theatre in San Francisco. Since then he has accompanied Martha Graham, Ruth St. Denis, Ted Shawn, Ruth Page, Doris Niles, the Humphrey-Weidman team, Harald Kreitzberg, Helen Tamaris and Agnes de Mille.

Having a benign sort of paternal look, Louis Horst just naturally became the oracle for many a young dancer — and for the more experienced ones also. He scolded, cajoled, lauded and prodded. Foreseeing the genius that Martha Graham would eventually demonstrate, Louis Horst promised her that the tearing-down he was putting her through would result in something greater. He insisted that she discontinue both her rigid practice of ballet exercises and her comedy pantomine.

Martha Graham

This foster-father of the dance paid the bills for many an unknown young artist because he could see into the future of their careers; and he was seldom wrong. No wonder he is now our leading teacher of dance composition. He is one of our pioneers.

The 1960 American Dance Festival will actually be the thirteenth; and it will be held, as usual, at the end of the summer term in mid-August. Those who attend will see the best dancers of our day; the finest dance creations; and the most artistic staging.

The school itself offers courses for six weeks each summer with academic credit and a placement service. Among the many courses available are "Pre-Classic Dance Forms",

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(Continued from page 25.)

The Capezio Award was established in 1951, for the purpose of contributing to public awareness of the dance in the United States. It is concerned with long-term developments rather than isolated events. The Award and the check for $1000.00 was presented to Miss Graham at a luncheon held in January. The Award Committee is comprised of Anatole Chujoy, editor and critic, Dance News; Emily Coleman, dance editor and critic, Newsweek; Martha Hill, Director of Dance Department, Juilliard School of Music; Walter Terry, dance editor and critic, New York Herald Tribune.

• •

Russian **Gopak** and the Yugoslav **Kolo** proved the most successful. However, the children were delighted with the humor of the **Austrian Slap Dance,** performed by Shielah Komer, Charles McCraw and Joe Schlichter.

A three-part Mexican sequence was a pleasure visually from a production angle, but seemed to lack a genuine feel for the material, which was evidenced in most of the other dance styles utilized on the program.

Holiday In Israel was offered as part of the trip (reviewed in these columns previously). The work is really a separate ballet dealing with the Festival of the First Fruits but fitted nicely into this format. It is a simple dance full of dignity and beauty.

Both the opening and closing of the program were done in a song and dance style of American Square Dance. It proved a charming introduction and farewell for a youthful and handsome company.

Reviewed by:
Bill Hooks

Our Readers Write

Dear Editor:

In reply to Mr. Phil Jones' article in the Dance Digest. The English Style of dancing is evident all over the world and now it is becoming very popular here in the U.S.A.

To join a society to express an opinion that we should not accept a style which is for the betterment of ballroom dancing to me does not make sense. I can speak for my own studio when I say that pupils ask for lessons in the English style and I also know of others here in California who are doing wonderful business with this particular style of dancing.

It is not something new at all. The style has been taught all over the world and it will become a part of American Ballroom Dancing eventually. It is in its infancy at this time but it is spreading form coast to coast. I would rather think that those in the profession would welcome it as it has given a great boost to the business.

Mr. Jones has obviously got a very successful studio and I respect his own opinion. The Latin American dances as performed by the ballroom dancers here are certainly much better than a performance given in Latin America by the average English dancer. The English are very willing to learn the better styling and I know of several American teachers in London who are teaching them.

Incidentally, I am very proud to say

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that I became an American citizen last week and I look forward to the day when we can send couples to Europe to compete against them and bring back to this country the coveted trophies that are annually danced for. The dancers here in California have certainly taken to the English style. At a recent competition the three finalists were dancing the English Style.

I go to England very shortly to take another examination for this particular style. I hope that all in the profession wll eventually learn this style as it is here for good.

Sincerely,
John March
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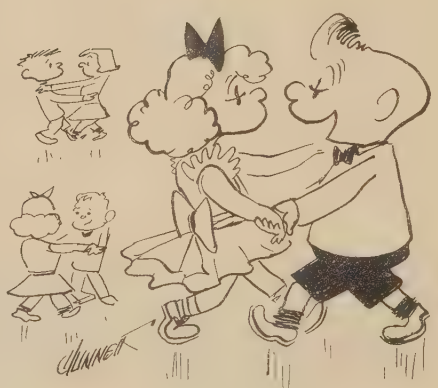

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INFORMATION DESK

● *A column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. Perhaps I don't qualify as a contributor to this column, if not, would it be asking too much for a reply by mail?

To begin with, I'm a father with a girl 9 and a boy 7. Both children are taking dancing lessons — but from two different schools. And that's what this letter is all about.

My wife says I'm foolish to insist on sending the boy to another dancing school just because I want him to be taught by a male teacher. I disagree. I may be wrong — and if you think I am, just say so.

The Mrs. tells me that most husbands leave the selection of a child's dancing school strictly to their wives. This is where I'm different. I say that my duty as a father goes farther than just furnishing the money for our children's dancing lessons. I happen to believe that a father also has a definite right, if not downright obligation, to keep tabs on the results he's paying for.

This last part the wife agrees with. It's my insistance that the boy be taught by a male teacher that she disagrees with. My thought on this matter is this. Boys, the age of my son, spend far too much time under the supervision of females, with the mother at home, the teacher at school, and even the

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In the first place, I've never been completely sold on the fact that dancing isn't strictly a girl's business. My son's all boy, and I intend to keep him that way. For this reason I feel I'm not unreasonable in insisting that the boy be taught by a male. What's your answer to that?

A. First, let me say that it's a privilege to hear from a father whose interest in his children's dance lessons goes deeper than the pockets which contain the money that pays for them. It's an old, but true axiom that, the more interest one shows in a child's activities, whether it be school studies or dance lessons, the more interest the child himself will generate.

On the other hand, to keep your son from his sister's dance school merely because the teacher is a female is irrational thinking. Today, a great percentage of dance teachers, while they may be female, are trained not only in body —but in mind as well. That is to say, the better dance teachers, irrespective of their sex, belong to accredited dance teacher organizations which strive to give their members a well rounded training in the art of dance teaching. And as most teachers know, the learning of dances is only a small part of this overall training.

Qualified dance teachers are thoroughly schooled in the difference between a masculine and a feminine style of dancing. They do NOT give the same gestures to both boys and girls, even though they may be taking in the same class. One has only to observe a top flight male dancer in performance to see the difference in his dancing as opposed to the female dancer. And this applies to all types of dancing.

Now then, you say that you have 'never been completely sold on the fact that dancing isn't strictly a girl's business . . .' Permit me to quote from an article sports writer, Dave Lewis wrote titled DANCERS MAKE TOP ATHLETES*:

"Some years back the nation's leading physical instructors held a poll," he pointed out. "Those instructors varied from the stretch and bend, weightlifting and drill schools to men versed in such sports as boxing, baseball, football, basketball, golf and tennis.

"When the votes were counted as to which type of exercise best exercised the most muscles in the human body, **dancing won** by a huge majority. Swimming was second."

Does this sound like dancing is strictly a girl's business? That would be like saying that sports are strictly a boy's business, when the truth is both sexes participate in many sports — equally well.

Thanks again for writing us and for your active interest in your children's dance lessons. I sincerely hope that you will come to understand that dancing is ALSO a boy's business.

*The article DANCERS MAKE TOP ATHLETES by Dave Lewis is now available in pamphlet form from Dance Digest at a nominal charge.

ZACHARY SOLOV FORMING NEW BALLET TROUPE FOR HUROK TOUR

Zachary, Solov, choreographer for the Metropolitan Opera, is forming a Ballet Ensemble for S. Hurok, who plans a national tour next season for the troupe of ten dancers and two pianists.

Solov, who became the Metropolitan Opera's chief choreographer in 1951, will create at least two new ballets for the Ensemble, "Orfeo ed Eurydice," based on his highly-praised dances for the Metropolitan production of the Gluck opera, but extended to tell the entire story, and "Fireworks" to the music of Franz Liszt.

His credits for the Metropolitan include ballets for "Samson and Delilah," "Aida," "Fledermaus," "La Gioconda," "Orfeo," "Alcestis," and many other operas.

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APRIL 24

FOLK AND SQUARE DANCE FESTIVAL, Civic Auditorium, San Francisco, 1:30 to 5:30 p.m. Kolo Hour, 6:30 to 7:30 p.m. International folk,square and round dancing, 7:30 to 11:00 p.m. Public welcome, FREE ADMISSION.

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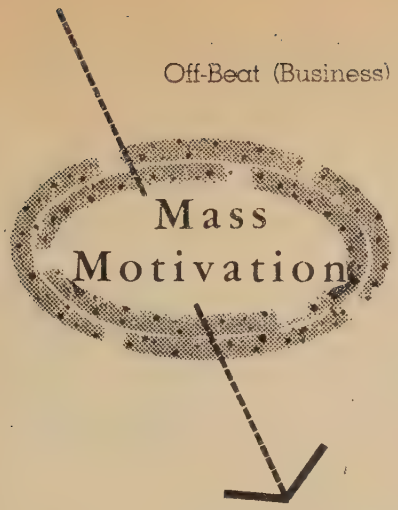

Why do they do it?

Cattle may refuse to enter a slaughterhouse — until a "Judas goat" leads them in.

Salmon fight their way upstream to spawn, although few survive to go home.

Lemmings are cute, squirrel-like animals inhabiting the mountains of Norway. Every few years, for reasons no one has ever been able to learn, thousands march in hordes into the sea — and drown.

Odd? Puzzling? Of course. But no more so than the collective hijinks of homo sapiens. Mass Mania is by no means confined to the animal kingdom; human fads and trends are often weird, sometimes tragic, almost always enigmatic.

Nobody knows why whole villages in medieval Europe were periodically swept by a dancing mania. The unfortunates couldn't still their dancing feet long enough to till their fields. As they pirouetted, they prayed to St. Vitus to stop the music. Hence the name later given to quite a different affliction.

The religious fervor of the Middle Ages led to mass epidemics of Crusade fever. Everyone wanted to help wrest the Holy Land from the Moslems. It was a hopeless cause. In 1096, thousands of peasants stormed Palestine under the picturesque leadership of Peter the Hermit and Walter the Penniless. The Turks uncooperatively slaughtered them all. Even children caught the fever. Twenty thousand boys and girls actually followed a 12-year-old leader out of Germany, and disappeared without a trace. The lost children live on in the legend of the Pied Piper of Hameline.

Folks have been following the piper — and paying him handsomely — ever since. During the 1630s a few rich Dutchmen were expensively fond of tulips. A thing of beauty became a source of potential profit. Soon all Holland fell prey to "tulipomania". Tulips were bought and sold on the Amsterdam stock exchange, and people speculated wildly on the bulbs. Rich men, poor men, beggarmen, thieves converted property into cash and cash into flowers. An elaborate code of law was drawn up to govern tulip dealers. Inevitably, a few shrewd "bears" began to sell short and the public lost confidence. A whole country went broke in the resulting crash, even as many Americans did in the Depression.

Some crazes never repeat themselves — luckily. Three hundred years ago, murder became a fad in Italy. It thrived on poisons that killed their victims so gradually that no foul play was suspected. But fortune-hunters found them quicker and more certain than mere charm and social grace. Ladies kept perfume bottles and poison vials side by side on their dressing tables. So many wives became widows one year that the

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Roman police grew suspicious. Enough of the culprits were finally hanged to put poisoning out of style.

But what made it stylish in the first place? Was it boredom — greed — an evil streak — that turned devout ladies into Lady Macbeths? For that matter, why did solid Dutch burghers chase a bubble that had to burst? Was it piety alone that made medieval farmers desert their wives and children to court Crusade death? Didn't they know better? Maybe — if they thought about it. But the chances are they didn't. Caught up in the excitement of being "with it" and catching fire from their neighbors, they rode a bandwagon past common sense and into Kingdom Come.

Most crazes are harmless, however, dying quietly after running their queer course. Some, like the Charleston dance and raccoon coat, stage comebacks. The sack dress first maddened males more than 200 years ago. They came (of course) from France.

However, not all group behavior is bizarre. Occasionally, we humans stumble on a satisfying activity and stick to it. It becomes, not a fad, but a mass habit. Englishmen must have their tea, and Russians their vodka. Americans, who know a good thing when they sip one, have added both tea and vodka to their list of national beverages.

Customs, like crazes, start with one or two people daring enough to invent, and influential enough to start the snowball rolling. For example, the current vodka craze began with one man, a Hollywood restaurateur. Fiddling around at the bar five years ago, he created the "Moscow Mule". His clientele was delighted. Soon vodka spread

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rapidly. Quality brands like Wolfschmidt take some of the credit for the subsequent boom.

Vodkamania? Not likely. Nor do most vodka drinkers drown themselves in the beverage. After all, people are smarter than lemmings.

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

DANCING MASTERS of WISCONSIN held a meeting Nov. 15th at the Julia Kuhlig Dance Studio in Milwaukee, Wisc. Faculty included: Eddy Smith, Tap & Production: Don Kumpi Tom, South Pacific Dances; and Ruth Valiquette, Children's Material.

LOUISIANA ASSOCIATION of DANCE MASTERS held its 29th Annual Convention Nov. 27-29, at the Roosevelt Hotel in New Orleans. Faculty included: Bob Audy, Modern Jazz & Tap; Phyllis Kapp, East Indian Jazz: El Warner, Acrobatics; Thomas Armour, Ballet; Val Escott, and Ballroom. 1959-60 Officers are: Sue Kimbrough, President, Margaret Luker, 1st V.P., Gayle Batt, Secretary, Edith Heslin, Treasurer and Dorothy Babin, Director.

DMA, NEW YORK CITY CHAPTER held a TWO-DAY CHRISTMAS CONVENTION at the Hotel Edison in New York City on Dec. 27-28. Affiliated D.M.A. Clubs as well as non-members attended from various parts of the United States. Faculty included: Josephine & Albert Butler, Foxtrot: Bill de Formato, Advanced Cha Cha: Alex & Mona Desandro, Tango: Lucille Busas, Teenage Rock & Roll: Bill Gary, Modern Jazz: Renee P. Hill, Teen-age Waltz: Jane Rixon McGettigan, Novelty Tap; Maria Neveleska, Ballet; Eddie Roberts, Tap; Elma Shaw, Children's Ballet, James R. Whitton, Authentic Scotch Dancing and Lois McDonald, Forum on Children & Teen-age Ballroom Competition—Figures & Requirements for Contestants explained.

D.M.A. Club 1 (Southern California) held an All-Business Session at the Kathryn Etienne Studio in Hollywood, Calif. on Dec. 13th. The next regular meeting will be held in January.

NATIONAL COUNCIL of DANCE TEACHER ORGANIZATIONS held a meeting in New York City at Dance Magazine's offices on Nov. 1st to welcome Dance Masters of America and the New Jersey Association of Dance Teachers into the organization. Chairman is Helen Wickes Reid. Catherine McVeigh is Secretary.

DMA CLUB 16 held its Session Dec. 6th at the Sheraton-Mayflower Hotel in Akron, Ohio. A Board meeting, Grand Body meeting and Social Hour were held in the afternoon. The day's events were concluded with dinner at the hotel. At the October meeting LaRue Hope was made Honorary Life Member of Dance Masters of Ohio. New officers for the coming year are: President, Kay Lutes Himes; 1st V.P., Arita Lee Blair; 2nd V.P., Lorna Ewing; Secretary, Clement O. Browne; Treasurer, Marie Miller; Principal, Bettine Winch; Assistant Principal, Joan G. Wine; Trustees, Bess Newton Brown, Hazel Hudak and Bill Franklin; Parliamentarian, LaRue C. Hope; Counselor, Dr. Robert E. Potts and Past President, Mary Louise Megert.

The next one day meeting will be held February 14th at the Pick-Miami Hotel in Dayton, Ohio.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS, Little Rock, Ark., meeting was held Nov. 22. Faculty included Alada Alexander, Gus Giordano and Stanley Herbertt. Teachers attended from Tenn., Ark., La., Miss., Ala., and Texas. The new Tri-State Club of

C.N.A.D.M. was officially started with plans for future meetings formulated. Officers elected were: Lamon Goings, President; Marjorie Duckett, Vice President; Florence Ritchie, Secretary and Rose Marie Stein, Treasurer.

News Briefs

• A Gala Christmas party was held at studio of Mr. and Mrs. Carlton Richardson, of Athol, Mass., Sunday, December 13, 1959.

Featured was a showing of the film "Star Ball" by Mr. and Mrs. Howard Reid of Port Washington, N. Y. who took the pictures last summer in London, England. There were also cotillion dances by Lillafrances Viles.

The Dance Teachers Club of Boston (founded 1914) is charter member of: National Council of Dance Teacher Organizations and U S. Ballroom Council.

• On December 6th 1959 Leo Kehl, of the school bearing his name, completed 48 years of dance teaching. (Ed. Note: Quite a record, I'd say. Can anyone equal or surpass this impressive record?)

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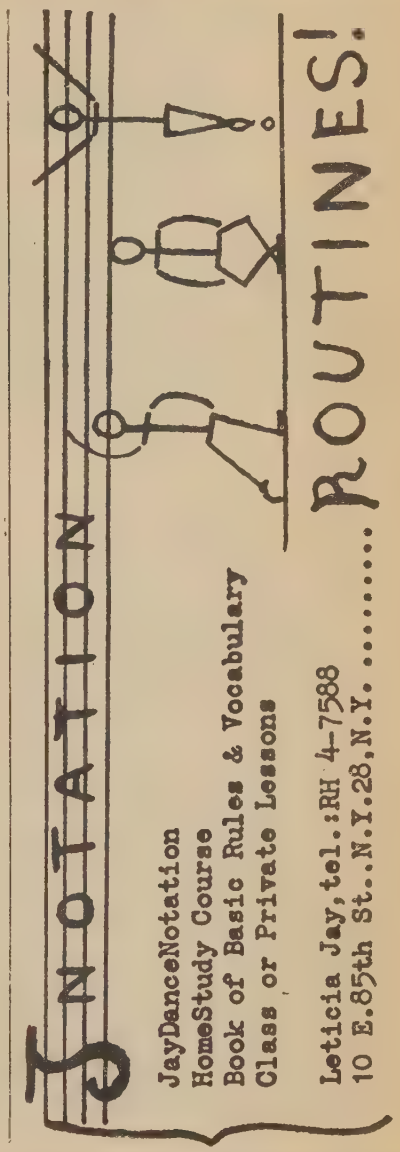
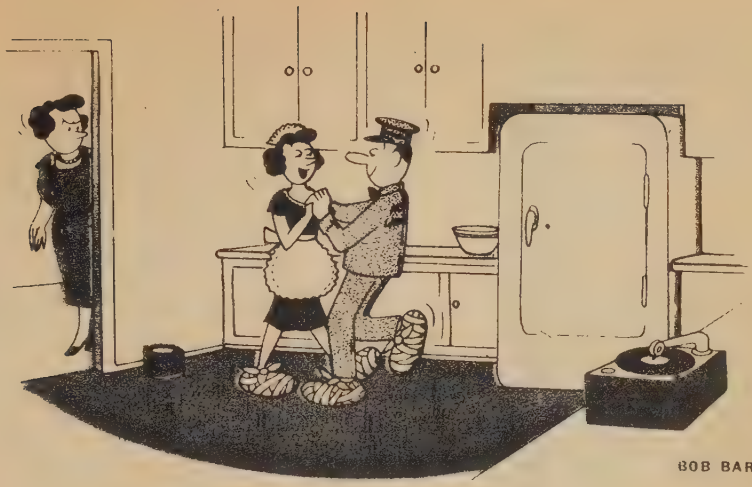


TO EARN MORE . . .
. . . . LEARN MORE

Kurt Jons and Vijaya pose for Dance Digest staff photographer, Bill Cogan, before sailing for Madras, India where they will study the classical native dance forms.

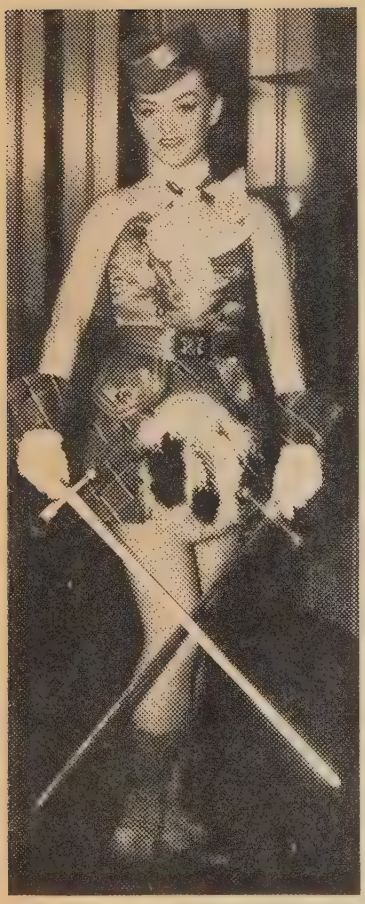
Students of the Erie Dance Academy, Erie, Pa., had a one day session with George Zoritch, leading male dancer of the Ballet Russe DeMonte Carlo. Pictured above L to R—Patti DeCara, Janice Levandowski, Barbara Janicki, Shirley Gustafson, Eileen Catalde, Mary Lo Osmer, Carolyn Rastatter, Bonnie Ellis, Janice Bohlender, Cynthia Gorney, Sandra Bebell and Cecily Cottrill, Center—George Zoritch. All students are under the direction of Marie Davey.



BOB BARNES

"One more 'Skaters' Waltz' should do it"

The Dance Masters of Michigan floorshow for its bi-annual One-Day Convention, which was held at the Sheraton-Cadillac Hotel in Detroit, Nov. 15, was highlighted by the junior Hawaiian Sextette of Eva McKeon. Left to right top row: Rori Bielak, Jacqueline Shass and Elaine O'Donnell. Bottom row: Candy MacKenzie Concahita Mamorno and Sharon During.



Starla Anderson, versatile specialty dancer, has entered the professional ranks as a dancer with the Moro Landis line. She is currently at the Riverside Hotel in Reno, Nevada. Starla began her studies with the Baker Studios at the age of nine.

BAKER DANCE STUDIOS HAWAIIAN BENEFIT SHOW

The City of Hope Dinner-Dance floor show benefit on Nov. 7 featured dancers of the Baker Dance Studios of Lakewood and Montebello. A variety of Polynesian numbers from the Ancient religious dances to the Modern day dancing poems of the romantic South Sea Islands were performed in keeping with the Hawaiian theme.

Following the floor show the participants staged by Makalika of the Baker Dance Studios: Sea Breeze, Hapa Hoale Hula Girl, Ula No Weo were performed by: Andrea Larvie, Diane Orrill, Joan Crabtree, Jean Simpson, Kay Bee, Lois Madsen, Sheryl Wood, Sharon Aden, Barbara Lockhart, Deidre Clark, Danell Millette, Faye Atlas, Jan Buster, Jean Angus, Frances Simpson. Solo numbers included Keep Your Eyes on the Hands, Cockeyed Mayor and Hilo Hattie does the Hilo Hop by Huapala Wilson, I've Gone Native Now by Robyn Patterson, Xmas Island by Robyn Patterson, Christy McDaniel, and Karen Butts. My Waikiki Girl by Vickie Sue Johns.

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KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

NOTE: For the next few issues Dance Digest will run a series of standard steps used in the International Style of Ballroom dancing for the benefit of those who aren't familiar with this increasingly popular style of dancing.

The series will be followed by an International Waltz Formation Routine which will incorporate the various steps previously run.

This popular series will be conducted as usual by the West Coast's favorites, Thomas and Rogers.

— The Editors

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Movement	Direction	Rhythm
Backward Lock		
4. L.F. back (partner in R. parallel position)	Backing D.W.	1
5. R.F. back	Backing D.W.	2
6. Cross L.F. in front of R.F.	Backing D.W.	and
7. R.F. back	Backing D.W.	3
8. Continue back L.F. (partner in R. parallel position)	Backing D.W.	1 (refer below)
9. Side R.F. (partner now in square position)		2
10. Close L.F. to R.F. (back waltz step)		3

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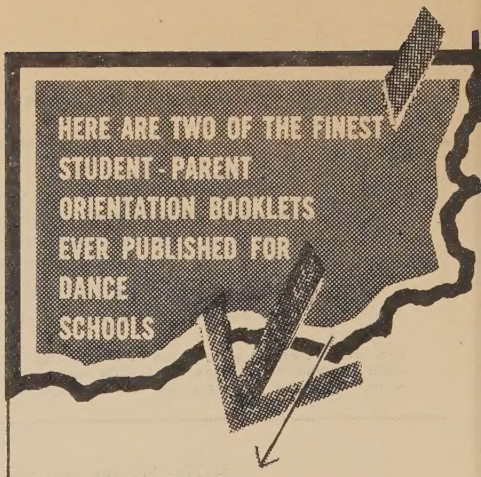

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